



CALIFORNIA ARTS COUNCIL

2002-2003-2004
PERFORMING ARTS
TOURING & PRESENTING
PROGRAM

APPLICATION FOR
ARTISTS/ENSEMBLES/COMPANIES

For Inclusion in the *2002-2003* and *2003-2004*
Touring Artists Directories

Intent to Apply Form Deadline:
July 7, 2000 (postmarked)

Application Deadline:
August 18, 2000 (postmarked)



California Arts Council

Gray Davis
Governor of California

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Address

1300 I Street, Suite 930
Sacramento, CA 95814
916/322-6555
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FAX: 916/322-6575

Web: www.cac.ca.gov
Email: cac@cwo.com

Office Hours

8 a.m. - 5 p.m.
Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; to provide for exhibition of artworks in public buildings throughout California; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Agency: The Director is the Chief Executive Officer and reports directly to the Governor. The Director and Deputy Director for Partnerships are appointed by, and serve at the pleasure of the Governor. The Director and Deputy Director manage a professional staff headquartered in Sacramento.

The Council: The appointed Council of the CAC consists of 11 members who serve four-year staggered terms. The Governor appoints nine members; the Legislature appoints two. Council members serve without salary, elect their own chair, and meet throughout the state to encourage public attendance. This body has final approval of CAC grants.

Mission: The mission of the CAC is to make available and accessible quality art reflecting all of California's diverse cultures; to support the state's broad economic, educational, and social goals through the arts; to provide leadership for all levels of the arts community; and to present effective programs that add a further dimension to our cities, our schools, our jobs, and our creative spirit.

Funding: The CAC is a state agency, funded primarily from the state's annual budget process, supplemented with funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Observers may attend but may not comment on, participate in, or in any way interfere with panel meetings. Contact the CAC for meeting dates and locations.

Grants Panels: Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions.

Appeal Process: Appeals to CAC funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are heard only on the following grounds:

1. Assessment based on a misstatement of factual information as contained in the application such that it negatively influenced the panel's assessment of the applicant's request for funding; and/or
2. Incorrect processing of the required application materials such that it negatively influenced the panel's assessment of the applicant's request for funding.

Note: *Dissatisfaction with award denial or with award amount is not grounds for appeal.*

Requirements: The CAC is mandated both by federal and state regulations to fund only organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code, or under sec. 23701d of the California Revenue and Taxation Code, or entities that are a unit of government; and that comply with the Civil Rights Act of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulations; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claims to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such materials for official, noncommercial purposes. In addition, the CAC requires documentation of grant activity and appropriate credit for CAC partial support.

Return this form to:
Rob Lautz
Performing Arts Touring and Presenting Program
Intent to Apply
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

PERFORMING ARTS TOURING AND PRESENTING PROGRAM

Application Guidelines

2002-2003 and 2003-2004 Touring Artists Directories

INTRODUCTION AND PURPOSE

The Performing Arts Touring and Presenting Program of the California Arts Council (CAC) helps bring high-quality performances to audiences throughout the state. Through publicity, financial subsidies, and technical assistance, and through publication of an annual *Touring Artists Directory*, this program helps professional performing artists and companies to increase their incomes and audiences. In large and small communities, the Performing Arts Touring and Presenting Program encourages professional programming and presentations that might not otherwise take place.

Artists submitting this application are applying for inclusion in the 2002-2003 and 2003-2004 *Touring Artists Directories*. Once an artist or ensemble is included, eligible non-profit and governmental Californian presenters may request fee support from the California Arts Council when presenting these artists. Fee Support is a partial reimbursement of artist's fees to the presenter.

Eligibility Requirements

- Individual artists, unincorporated ensembles, and nonprofit incorporated ensembles may apply.

- Applicants must show a minimum of two years of touring at the time of the application.

In addition:

Individual artists applying:

- Must be residents of California.

Unincorporated ensembles applying:

- Must have their principal place of business in California.

Nonprofit incorporated ensembles applying:

- Must have their principal place of business in California.
- Must have approval of the organization's board of directors or other governing body to apply for this program.

All Applicants:

- Must comply with the Civil Rights Act of 1964, sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975, the Drug-Free Workplace Act of 1990; California Government Code secs. 11135-11139.5; the Fair Labor Standards act, as defined by the Secretary of labor in part 505 of title 29 of the Code of Federal Regulations; the Fair Employment and Housing Act; the Americans with Disabilities Act ("ADA").

PROGRAM DEFINITIONS

Artist/Artists: Performing artists, either individuals, ensembles, or companies in dance, theater, music, or interdisciplinary arts. Artists included in the *Touring Artists Directory* are referred to as "roster artists."

Presenter: An organization that contracts with the artist to present the artist's work to the public. The presenter provides the space and local technical support, advertises, promotes the event to the community, and pays the artist a fee.

Engagement: A set of services within one fiscal year including at least one public performance, provided by an artist for a presenter. It may include additional performances and residency activities such as in-school performances, workshops, master classes, and lecture-demonstrations. The CAC will not support any engagement that does not include at least one public performance.

Run-out: A run-out is a single engagement including a public performance at least 50 miles from the artist's home base by straight line measure. The artist performs the service(s)

and returns home without continuing on to another engagement.

Touring: Artist's engagements contracted by a presenter that take place outside the artist's home community. For the purposes of CAC support, the performance must take place at least 50 miles from the artist's home base by straight line measure. "Touring" for the purpose of this application process includes run-outs.

Self-Production: Any performance where the artist/ensemble not only develops, produces and performs the artistic presentation, but also contracts for the performance space and all technical assistance, and advertises and promotes the event to the community.

Shared Performance: An engagement with a presenter at which an artist/company is not the sole performer for the full-length event, e.g., three dance companies each performing one piece during the evening.

METHODS OF SUPPORT

The Performing Arts Touring and Presenting Program supports artists who are accepted onto the roster through this application process in the following ways:

1. *Touring Artists Directory Listing*

The CAC publishes an annual directory to promote bookings of California artists. The *Touring Artists Directory*, which is distributed to potential presenters throughout California and the nation, contains photographs, narrative descriptions of programs offered for touring, touring fees, and booking information for each selected artist/company. Recommended artists/companies are included in the *Touring Artists Directory* for two seasons and then must reapply to continue.

2. *Fee Support Through Presenter Reimbursement*

Artists selected for the 2002-2003 and 2003-2004 *Touring Artists Directories* are eligible for CAC fee support. Fee support takes the form of reimbursement to the presenter for a portion of the artist's fee for qualified engagements taking place in California. To request fee support, eligible presenters submit their negotiated contracts with roster artists along with other supporting documentation to the Arts Council. Funding of eligible engagements is not automatic, but awarded on a comparative prioritized basis. Funding is allocated to reflect CAC priorities. See current *Touring Artists Directory* for detailed information.

3. *Rural and Inner City Presenting Pilot Program (RICP)*

Successful artists applying to the Touring and Presenting Program are automatically eligible to participate in this new pilot program. Focusing on serving rural and inner city audiences, RICP makes available fee support to eligible presenters for the presentation of roster artists within a 50-mile radius of their organization when the public performance serves rural or inner city audiences. Consult the RICP guidelines for application cycles and deadlines.

4. *Technical Assistance*

To strengthen touring markets, and to assist in promoting artists on the program roster, the Performing Arts Touring and Presenting Program provides technical assistance in the form of consultations, conferences, publications, and workshops for artists, presenters and booking managers. Technical assistance opportunities are available to both roster and nonroster performing artists. See page 5 for information about CAC publications and other CAC programs.

REVIEW CRITERIA AND PROCESS

Artists' applications are ranked, based on the following:

- Artistic achievement and quality;
- Demonstrated ability to tour;
- Quality and feasibility of marketing plan; relevance of marketing plan to nonprofit or governmental presenters potentially using the program;
- Administrative and financial resources to fulfill touring obligations and pay performers adequately; and
- Past adherence to CAC Performing Arts Touring and Presenting Program guidelines, if applicable.

Applications are rated by a peer review panel of professional practicing artists, arts administrators, and presenters. Panel recommendations are sent to the Arts Council, which approves them at a public meeting in January. Panels take place in October and November. **Applicants will be notified of decisions by mail in early February.**

Both new applicants and reapplying roster artists will be reviewed against the same criteria. Reapplying roster artists are not guaranteed continued participation, nor is there a quota of genres or maximum total number of artists represented in the *Touring Artists Directory*.

Incomplete applications will be reviewed by the panel "as is" per the postmark deadline mailing. **Applicants will not be notified if their applications are incomplete. Incompletion seriously jeopardizes favorable decisions.**

Applications submitted without supporting artistic evidence (audio/video tapes, CDs) will not be considered for review by the panel.

PROGRAM CYCLE - PERFORMING ARTS TOURING AND PRESENTING PROGRAM

Performing artists and companies who successfully apply in the summer of 2000 are included in the *Touring Artists Directory* for both the 2002-2003 and 2003-2004 seasons. Seasons start July 1 and end June 30. The Program requires this lead time in order to convene the panel which evaluates artists, obtain Council approval, publish and distribute the Directory, and accept requests for fee support. (See below.) You may call the CAC to request the latest edition of the *Touring Artists Directory*.

July 7, 2000	Intent to Apply Form Deadline (postmark)
August 18, 2000	Application Deadline (postmark)
February 2001	Notification of CAC decision on artists selected.
August 2001	2002-2003 <i>Touring Artists Directory</i> published
January 2002	Presenters begin submitting requests for fee support for the 2002-2003 season.
July 1, 2002	2002-2003 season begins

(Note: fiscal year is July 1 to June 30)

2000-2001	2001-2002	2002-2003	2003-2004
Aug. 2000--New artists apply to be on the roster for 2002-2003 & 2003-2004. Feb. 2001--Artists notified of Council decisions.	August 2001--2002-2003 <i>Touring Artists Directory</i> published and distributed; 2002-2003 fee support requested by mid-July.	Engagements take place	
		August 2002--2003-2004 <i>Touring Artists Directory</i> published and distributed; 2003-2004 fee support requested by mid-July.	Engagements take place
		August 2002-- Artists reapply to be on the roster for 2004-2005 and 2005-2006.	

STAFF ASSISTANCE

CAC staff members are available by phone on a limited basis to offer guidance and clarification as you prepare your application. After carefully reading the instructions and reviewing the application form, formulate your questions and call a staff person. Be sure to contact staff far enough ahead of the deadline to ensure that you can be accommodated.

For assistance, contact:

Patricia Milich, Program Manager
(916) 322-6385
E-mail: pmilich@caartscouncil.com

Rob Lautz, Program Administrator
(916) 322-6578
E-mail: rlautz@caartscouncil.com

California Arts Council Resources for Performing Artists

(Keep this page for your reference.)

CAC PUBLICATIONS

Creating an Effective Promotional Video: A Guide for Those in the Performing Arts

A 20-page technical assistance publication of the CAC that covers the topics of: Why a Good Video is Essential, Style and Content, Choosing a Technical Format, Working with a Videographer/Production Company, Low Budget Production Techniques/Shooting It Yourself, Getting the Most From Your Editing Dollars, Duplication and Distribution, Glossary of Terms and Resource List. This publication is available for \$7.50 plus \$1 for shipping. California residents add 54 cents sales tax; Sacramento residents add 58 cents sales tax. Contact Patricia Milich or Rob Lautz.

On the Road Directory

Published each year in late fall, this publication is a listing by county of those engagements that were given fee support by the Performing Arts Touring and Presenting Program. It includes presenter contact information, and names and disciplines of artists engaged. Free. Contact Patricia Milich or Rob Lautz.

Touring Artists Directory

Published each year in late summer, this directory provides the basis of the Performing Arts Touring and Presenting Program and includes the guidelines for presenter participation, listing of artists eligible for fee support, and the forms necessary to request fee support. Free.

Mailing Labels to over 900 California Presenters

Mailing labels from the Master Presenter List of the California Arts Council's Performing Arts Touring and Presenting Program are available. Labels come in full sets in zip code order on Avery labels. Partial sets, sets printed in another order or format, or a directory of presenters are not available at this time. Make check or money order for \$35 payable to the California Arts Council.

The Arts: A Competitive Advantage for California

A study of the positive economic impact of the Arts in California. Fact sheet available at no cost. To order or for information about the Full Report or Executive Summary, contact Adam Gottlieb.

OTHER CAC GRANTS PROGRAMS

Rural and Inner City Presenting Pilot Program: Focusing on serving rural and inner city audiences, this new program makes available 50% in fee support to eligible presenters for offering public performances of selected artists. Contact Patty Milich or Rob Lautz.

Organizational Support Program: For all disciplines, including nonprofit performing arts groups (or those using a fiscal receiver). Grants are made for administrative or project-related purposes. Amounts are based on organizational budget size. Contact: Scott Heckes.

Multi-Cultural Arts Development Program: For artist groups, including performing arts groups, that are deeply rooted in and reflective of an ethnic community. Includes Multi-cultural Entry Program which supports emerging and small organizations through funding at \$4,000/year for three years. Contact: Josie S. Talamantez or Lucero Arellano.

ANNUAL TECHNICAL ASSISTANCE CONFERENCES

The Performing Arts Touring and Presenting Program has annually offered technical assistance conferences for performing artists who tour or who are considering touring. The conferences cover topics such as marketing plans and materials, video production for promotional purposes, contracts and negotiation, and types of presenters and approaches to them. The conferences usually take place in May or June in Northern and/or Southern California. For information, in March, contact: Patty Milich or Rob Lautz.

The Performing Arts Touring and Presenting Program also conducts presenter technical assistance workshops in the spring at various locations throughout the state. Contact Patty Milich or Rob Lautz in February for more information.

OTHER RELATED OPPORTUNITIES

Arts License Plate Funding: Proceeds from funding for the California Arts License Plate benefit arts education and local arts programming throughout the State of California. For further information or to request brochures for distribution at performances, contact Adam Gottlieb.

Statewide and Regional Resources for California Presenters and Touring Artists

(Keep this page for your reference.)

California Presenters, Inc. is a statewide association of non-profit and public agency performing arts presenters and affiliated organizations committed to advancing the fields of professional touring and presenting. Through diverse activities, California Presenters supports artistic endeavors and encourages dissemination of a greater breadth and quality of performing arts to the people of California. Its objectives are:

- creating and supporting a statewide network to further communication among presenters, artists, and other arts organizations;
- developing a statewide artist information exchange;
- advocating around issues that foster the development of touring and presenting;
- developing regional interaction between California and other Western states; and
- providing technical assistance through sharing information and professional expertise.

Membership categories accommodate presenters, nonpresenters, and others wishing to receive the organization's quarterly newsletter. For membership information, contact:

Geof English
Saddleback College
Division of Fine Arts and Communications
28000 Marguerite Parkway
Mission Viejo, CA 92692-3635
(949) 582-4763

Meet The Composer/California, Inc. offers financial assistance to presenting groups that are planning to sponsor events where the music and presence of a composer are featured. Composer participation may consist of performing, conducting, speaking, lecturing, participating in panels and seminars, or any event providing direct contact, formal or informal, with an audience. Composers of all varieties of musical expression are eligible: concert, chamber, jazz, choral, folk, experimental, ethnic, film, opera, electronic, etc. Financial assistance from Meet the Composer supports the guest composer's fee. For information, contact:

Meet The Composer, Inc.
2112 Broadway, No. 505
New York, NY 10023
(212) 787-3601
Fax: (212) 787-3745
E-mail: mtc@meetthecomposer.org
www.meetthecomposer.org

Western Arts Alliance (WAA) is a membership association for performing arts presenters, artists, and artist managers interested in promoting, performing or presenting the performing arts in the 14 Western states and Western Canadian provinces. The Foundation's mission includes: "To inform, strengthen, and advance the viability of quality performing arts presenting in the Western Community." WAA was founded in 1967 by western presenters concerned about the difficulty of scheduling artists' tours in western states. It provides to its members resources on presenting and promoting the touring performing arts; an annual booking conference generally scheduled for September; a bimonthly newsletter, *Western Ways*; and other resource publications.

Western Arts Alliance
44 Page Street, Suite 604 B
San Francisco, CA 94102
(415) 621-4400
Fax: (415) 621-2533
E-mail: staff@westarts.org

Western States Arts Federation (WESTAF) is dedicated to the creative advancement and preservation of the arts. Focused on serving artists, arts organizations, and state arts agencies of the West, WESTAF fulfills its mission by taking an innovative approach to providing support, programs, services, and experiences which strengthen the financial, organizational, and policy infrastructure of the arts. The organization is currently programmatically engaged in the areas of presenting, literature, visual arts, Native American arts, and folk arts. In addition, WESTAF is involved in a variety of research and technology-development projects, including studies in the areas of economic impact of the arts. For more information, contact them at:

WESTAF
1543 Champa, Suite 220
Denver, Colorado 80202
(303) 629-1166
Fax: (303) 629-9717
E-mail: staff@westaf.org
www.westaf.org

Instructions for Page 8

These instructions are keyed to the numbered items on the application form, next page. Some items are self-explanatory and not included here.

1. Discipline Category: Check the appropriate discipline. This selection will help determine which panel reviews your application—dance, music or theater.

Interdisciplinary arts applicants must check one of the other discipline categories as well. Due to budget and staffing constraints, the CAC can no longer have a separate panel for interdisciplinary arts. However, there will be individuals placed on the discipline-based panels who are qualified to evaluate interdisciplinary work.

2. Popular Name: Indicate the name by which your performances are advertised to the public.
3. Legal Name: If different from popular name. Social Security number or federal employer identification number: A number is required of all applicants. For solo artists or unincorporated ensembles, use a social security number. For non-profit companies, use a federal employer identification number. Applications submitted without this information will not be processed.
4. Application Contact Person: Person to whom correspondence and questions may be directed regarding this application. This will be the only person to receive correspondence from the CAC regarding this application during and after the application process. Be sure you choose a contact person who will be responsible for disseminating any information sent by the CAC to the appropriate persons in your organization.

10. Artistic Director: Name the person who has overall artistic responsibilities. In case of solo artists, name the artist. If no one person is responsible for the group's artistic direction, write "ensemble."
15. Booking Manager or Agent: Name the person responsible for promoting, booking, and contracting your tours in California. If booked by an outside agency, include the contact person at the agency responsible for the applicant's account.
20. District of Artist, Ensemble, or Company Location: Give the district numbers of your: a) Congressional district, U.S. House of Representatives; b) State Senate district; and c) State Assembly district of your business address. **(If you do not know the district numbers, call your library or county clerk's office.)**
21. Discipline Identification: Check the line that best describes your type or style of presentation. This information is required to enable the CAC to report to the National Endowment for the Arts according to the National Standards for the Arts Information Exchange. It does not affect which panel reviews your application, nor is it used in the evaluation process.

**2002-2003-2004 PERFORMING ARTS
TOURING AND PRESENTING PROGRAM
Application Form**

Deadline: August 18, 2000

1. **Discipline Category**, check one:

- ☐ A. Dance ☐ C. Theater
☐ B. Music ☐ D. Interdisciplinary (check another category as well)

2. **Popular Name** _____

3. Legal Name _____ Social Security # or Federal Employer ID# _____

4. Applicant Contact Person (first name) _____ (last name): _____

5. Address _____

6. City _____ 7. State _____ 8. ZIP Code _____ 9. Telephone _____

10. **Name of Artistic Director** (first name): _____ (last name): _____

11. Address of Artistic Director _____

12. City _____ County _____ 13. ZIP Code _____ 14. Telephone _____

15. **Name of Booking Agent** (first name): _____ (last name): _____

Booking Agent's Company (if applicable) _____

16. Address of Booking Agent _____

17. City _____ State _____ Country _____

18. ZIP Code _____ 19. Telephone _____

20. District of Artist, Ensemble, or Company Home Base (**must be completed**) _____

21. Discipline Identification--check one (This information is mandatory so the California Arts Council can report to other agencies according to the National Standards Arts Information Exchange. The Discipline Category checked in # 1, above, will determine which panel reviews your application.)

- ☐ 01 Dance—do not include mime; see 04 Theater
☐ A. Ballet
☐ B. Ethnic/Jazz—include folk-inspired, see 12 Folk Arts
☐ C. Modern
☐ 02 Music
☐ A. Band—do not include jazz or popular
☐ B. Chamber—include only music for one musician to a part
☐ C. Choral
☐ D. New—include experimental, electronic
☐ E. Ethnic: include folk-inspired; see 12 Folk Arts
☐ F. Jazz
☐ G. Popular—include rock
☐ H. Solo/recital
☐ I. Orchestral—include symphonic & chamber orchestra
Music applicants should check the applicable instrumentation
☐ String Ensemble ☐ Piano
☐ Woodwind Ensemble ☐ Guitar
☐ Brass Ensemble
☐ Other—specify _____

- ☐ 03 Opera/Musical Theater
☐ A. Opera
☐ B. Musical Theater
☐ 04 Theater
☐ A. Theater-general—include classical, contemporary, experimental
☐ B. Mime
☐ C. Puppet
☐ D. Theater for young audiences
☐ 05 Interdisciplinary—pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g., collaboration between/among the performing and/or visual arts). Include performance art.
☐ 12 Folk Arts—pertaining to performance traditions and customs informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational, and/or regional groups. Do not include folk-inspired dance or music, i.e., interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition.
☐ 14 Multi-disciplinary—pertaining to two or more of the arts disciplines above (do not include interdisciplinary activities or events).

22. History of California Arts Council Support.

- A. Indicate the seasons for which you were selected previously for the CAC Touring Roster by checking the appropriate box. (This application is for the 2002-2003 and 2003-2004 seasons.)
- ☐ 2001-2002 ☐ 2000-2001 ☐ 1999-2000 ☐ 1998-99 ☐ 1997-98
- B. Indicate other CAC programs (do not include Performing Arts Touring and Presenting Program) which gave you grants for 1999-2000 or 1998-99. Note only program and fiscal year of award. Do not indicate grant amount.

23. Number of years performing _____

24. Number of years performing in California _____

25. Number of years touring (*see definition, page 2*) _____

26. History: Give a brief history of your work and accomplishments as a performing artist, ensemble, or company including your ability to tour. Ensembles and companies should briefly describe the composite background of the artists and indicate how long the core group has been working together.

You may continue your answer by adding one additional page; number the page 9B and type the applicant name at the top.

27. Sample (Proposed) Touring Repertory/Program: List below two sample programs representing a full-evening performance from your touring repertoire. You may include works for the 2002-2003 season if known at this time. Include, as applicable, title; author, composer or choreographer; number of performers; (instrumentation, if applicable); length of work; date work was created or will be completed; and when the work entered or will enter your repertoire.

For ensembles who propose both full and chamber versions of programs on tour, indicate the different numbers of performers in the full and small group ensembles. (Note that you will need to provide audio and/or video samples of both the large, small, and /or solo versions for which you are applying for roster inclusion.)

28. Marketing Plan

- A. Indicate who is responsible for booking your engagements in California, describing that individual's relationship to the artist company applicant (i.e. staff member, outside booking agent, self) and briefly describe the booking manager's background.
- B. Outline how you target your market in California and present your plan for marketing yourself to presenters eligible to use this Program for the 2002-2003 season. List communities or geographic regions and types of presenters you hope to reach. You may include how you have taken into account your specific art form and/or past marketing plans. Indicate your process of securing bookings and any plans for development of promotional materials. Include a brief timetable of activities you will use to secure bookings from the beginning of your efforts through fully servicing the contract through the engagement. DO NOT ATTACH ADDITIONAL PAGES.

(FORMAT FOR ANSWER TO NO. 29, PAGE 13)

(For the 2000-2001 season, you may list engagements that have been negotiated, but are not contracted.)

1. **2000-2001 Touring Engagements in California:**

Date of Performance

Name of Presenting Organization/Location

January 12, 2001

San Francisco Early Music Society, Berkeley

October 28, 2000

San Diego Early Music Society, La Jolla

2. **2000-2001 Touring Engagements Outside California:**

Date of Performance

Name of Presenting Organization/Location

April 11-12, 2001

University of Idaho, Moscow, ID

October 20, 2000

Vancouver Chamber Singers, Vancouver, B.C.

3. **2000-2001 Other Performances**
(self-produced, shared performances, etc.):

Date of Performance

Name of Presenting Organization/Location

April 26-28, 2001

Minneapolis Festival (shared program)
Minneapolis, MN

December 5, 2000

[Applicant Name] (self-produced)
San Jose

29. Performance History: Copy the format and headings shown at the bottom of this page and list paid performances for the years shown using the following guidelines. The year starts on July 1 and ends on June 30. Use only one side of the page. If you use computer printouts, label headings clearly. Number the pages in the bottom center of the page beginning with page 13A. Also be sure to write the applicant name in the upper right hand corner of all pages.

- **Touring Engagements in California.** (Nos. 1, 4, 7 below.)

Include only engagements with a public performance for which you received a fee. Include single performances (run-outs). DO NOT INCLUDE:

- any performances within a 50-mile radius of your home base;
- engagements that are exclusively in-school (K-12) performances;
- self-produced or co-produced engagements; or
- performances shared with other performers.

- **Touring Engagements Outside California.** (Nos. 2, 5, 8 below.)

Include only engagements with a public performance for which you received a fee. This section may include international performances. DO NOT INCLUDE:

- engagements that are exclusively in-school (K-12) performances;
- self-produced or co-produced engagements; or
- performances shared with other performers.

- **Other Performances.** (Nos. 3, 6, 9 below.)

Include and indicate "self-produced," "shared performance," "in-school (K-12) performances," etc., inside or outside California. You may submit a partial list. This section may include home seasons.

Applicants who have not toured in the last two years should explain circumstances and note any touring that occurred before the years for which information is requested.

(Applicant Name)

1. 2000-2001 Touring Engagements in California
2. 2000-2001 Touring Engagements Outside California
3. 2000-2001 Other Engagements

4. 1999-2000 Touring Engagements in California
5. 1999-2000 Touring Engagements Outside California
6. 1999-2000 Other Engagements

7. 1998-99 Touring Engagements in California
8. 1998-99 Touring Engagements Outside California
9. 1998-99 Other Engagements

INSTRUCTIONS FOR PAGE 15

All applicants must complete the Financial Summary on page 15.

- 30.** Financial Summary Instructions for next page. Nonprofit incorporated companies should complete lines 1 through 10, **all applicants** should complete the remaining lines. **DO NOT INCLUDE IN-KIND CONTRIBUTIONS.**

I. A. Contributed Income (nonprofits, or as applies)

- Line 1.** Federal Government: Cash support from grants or appropriations by federal agencies, including the National Endowment for the Arts (NEA). Use a note to indicate which NEA program is the source of a grant.
- Line 2.** State Government: Cash support from the California Arts Council or other state agencies or by multi-state consortia, such as Western States Arts Federation. (Do not include CAC Touring Program Support. This funding goes directly to presenters.)
- Line 3.** Grant Amount Requested: Not applicable for this application.
- Line 4.** Local/Municipal Government: Cash support from grants or appropriations by city, county, instate regional and other government agencies.
- Line 5.** Individual Contributions: Cash support from private individuals; e.g., donations from patrons, boards of directors, members, subscribers, etc.
- Line 6.** Business/Corporate Contributions: Cash support from businesses, corporations, and corporate foundations.
- Line 7.** Foundations: Cash support from private or community foundations. (Note: List corporate foundation support on line 6.)
- Line 8.** Memberships: Cash support (usually dues) from constituents or patrons who receive membership privileges.
- Line 9.** Fundraising: Include gross proceeds from benefits, sales, or other special events. (List gross expenses on line 25.) Include contributions from guilds and auxiliaries.

I. B. Earned Income (all applicants as applies)

- Line 11.** Admissions: Revenue from admissions, tickets, subscriptions from self-produced performances.
- Line 12.** Touring: Revenue from touring engagements which include public performances.
- Line 12a.** Other Contracted Services not included in Lines 11 or 12. Include here presented performances within 50 miles of artist/company's home base and engagements where activities do not include a public performance; e.g., engagements with school districts, engagements with a college to only teach a master class, etc.
- Line 13.** Tuition/Workshops: Revenue from fees through sale of services (usually to individuals), such as classes, workshops, training. Soloists' income from long-term teaching may be included here (e.g. university teaching).

- Line 14.** Product Sales/Concessions: Earned revenue from other sources, such as program sales, advertising space in programs, recordings, gift shop or concession income, royalties, etc.

- Line 15.** Investment Income: Dividends, interest, capital gains and proceeds, and earnings from endowments.

- Line 16.** Commissions.

- Line 16b.** Other: Among other sources, list loans, if any.

II. A. Personnel Expenses: Salaries, wages and benefits for employees; payment to consultants.

- Line 18.** Artistic Personnel: Fees received by artistic personnel. Full-time: soloist applicant or core company members collectively. Other Artistic: contracted artistic personnel. May include conductors, dance masters, composers, choreographers, actors, dancers, designers, musicians, teachers, traditional folk artists, puppeteers, etc.

- Line 19.** Administrative Personnel: May include program or managing directors, business managers, press agents, clerical, maintenance, security staff, ushers, box office personnel, etc.

- Line 20.** Technical and Production Personnel: May include technical directors, wardrobe assistants, lighting and sound crew, stage managers, stagehands, video and film technicians.

II. B. Operating Expenses

- Line 21.** Facility Expenses/Space Rental: Rental of office, rehearsal facilities, theater, hall, gallery, etc., overhead for basic utilities, and non-structural renovations and improvements. Capital expenditures are not allowed.

- Line 22.** Marketing: Publicity, and promotion, not including payments to personnel listed above (II. A.). Include: costs of newspaper, radio, and television advertising; printing and mailing of brochures, flyers, or posters; food, drink, and space rental when directly connected to promotion, publicity, or advertising.

- Line 23.** Production/Exhibition: Direct and indirect costs of artistic production, including: electricity, storage, photo supplies, publication purchases, sets and props, equipment rental, insurance fees, trucking, shipping, and hauling expenses not entered under Travel.

- Line 24.** Travel: All personnel travel, including fares, hotels, and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances.

- Line 25.** Other Operating Expenses: Be sure to attach a schedule if amount of this line exceeds 10% of total expenses. Include loan payments, interest charges, miscellaneous administrative expenses not covered above; insurance; structural improvements.

III. Surplus Income (Deficit):

Enclose deficit figures within parentheses.

30. Financial Summary

Indicate calendar year (CY) or fiscal year (FY) _____. If fiscal year, indicate month year begins: _____.

I. INCOMEA. Contributed--**Nonprofits Only** (or as applies):

1. Federal Government	_____	_____
2. State Government	_____	_____
3. Grant Amount Requested (not applicable)	_____	
4. Local/Municipal Government	_____	_____
5. Individual Contributions	_____	_____
6. Business/Corporate Contributions	_____	_____
7. Foundations	_____	_____
8. Memberships	_____	_____
9. Fundraising Events	_____	_____
10. Other: _____	_____	_____
Subtotal Contributed	_____	_____

ALL APPLICANTS:

B. Earned

11. Admissions for Self-produced Performances	_____	_____
12. Touring (should equal Q.31B)	_____	_____
12 a. Contracted Services	_____	_____
13. Tuition/Workshops	_____	_____
14. Product Sales/Concessions	_____	_____
15. Investment Income	_____	_____
16. Commissions	_____	_____
16b. Other: _____	_____	_____
Subtotal Earned	_____	_____
17. Grand Total Income (A+B)	_____	_____

II. EXPENSES

A. Personnel

18. Artistic Full-time	_____	_____
Other Artistic	_____	_____
19. Administrative Full-time	_____	_____
Other Administration	_____	_____
20. Technical Production Full-time	_____	_____
Other Technical Production	_____	_____
Subtotal Personnel	_____	_____

B. Operating Expenses

21. Facility Expenses/Space Rental	_____	_____
22. Marketing	_____	_____
23. Production	_____	_____
24. Travel	_____	_____
25. Other (if greater than 10% of budget, attach separate schedule)	_____	_____
Subtotal Operating	_____	_____
26. Total Expenses (A+B)	_____	_____

III. Surplus Income (Deficit) at year

end (line 17 - line 26) _____

Provide budget notes to explain significant changes (10% or more) in income and expense line items from year to year. Use an additional page labeled 15A with Applicant Name at the top.

INSTRUCTIONS FOR PAGE 17

32. **Proposed Touring Fees:** If the ensemble tours different sized groups, provide fees for all ensembles that tour. A single performance is a run-out of 50 miles or more from your home base that does not include an overnight stay. For the one-week residency, state the type and number of activities covered. Residencies must include a minimum of one public performance, and in addition, may include activities such as narrated demonstrations, workshops, classes, etc.

Transfer the fee range (from a single performance to a one-week residency) to the Directory Form, page 21, #35 H.

Important: The fees you list will become your fee range in the *Touring Artists Directory* for the first eligible year, if you are selected. The Arts Council will not support any engagement that pays less than the stated minimum fee. Neither will the CAC provide fee support of more than \$7,500 or 50% of the stated maximum fee for any one engagement.

33. **Residency Fee Computation:** Estimate the percentage of fee and dollar amount assigned to each of the categories listed. Not all of the categories listed are mandatory budget items. However, you must demonstrate how your fee is established.

NOTE: All applicants are advised that payment of a professional-level wage is required for all California Arts Council-sponsored touring engagements.

31. Touring Income Summary: For 1998-99 and 1999-2000, provide detail of touring income for the categories listed. (Total Touring Income, 31B below, should be equal to line 12 of Touring Income on page 15.)

Indicate calendar year (CY) or fiscal year (FY) _____

A. Number of Paid Touring Engagements _____

B. **Total Touring Income** \$ _____ \$ _____

32. Proposed Touring Fees: 2002-2003 season. **IMPORTANT:** These figures establish limits on CAC fee support.
(Read instructions on pages 16 and 20 carefully.)

Complete columns I, II, and III as applicable.

--	--

A. Single Performance	<u>one performance</u>	\$ _____	\$ _____	\$ _____
B. One-Week Residency	_____	\$ _____	\$ _____	\$ _____
(five-day week)	_____	(Be sure these fees are consistent with question 35H on page 21.)		

33. Residency fee computation. Estimate the itemized costs of one-week residency for the full ensemble (or largest touring group) using your example from #32B.

	% of Fee	Amount
A. Artist wages	_____ %	\$ _____
B. Technicians' wages	_____ %	\$ _____
C. Agent or management booking commission	_____ %	\$ _____
D. Production	_____ %	\$ _____
E. Publicity	_____ %	\$ _____
F. Travel/Per diem/Lodging	_____ %	\$ _____
G. Administration/Overhead	_____ %	\$ _____
H. Other _____	_____ %	\$ _____
I. Total	100 %	\$ _____

INSTRUCTIONS FOR PAGE 19

34. Payment to Artists:

- A. Is the artist or any member of the ensemble or company, a member of a performing arts union?
- B. Indicate the contractual relationship that the individual artists maintain with the ensemble or company. (Solo artists need not respond to parts B and C.)

NOTE: All applicants are advised that they must comply with Fair Labor Standards, and pay professional performers, artists, and related and supporting personnel at least at the minimum compensation level for persons employed in similar activities for all California Arts Council-sponsored touring engagements.

Applicant Name _____

34. Payment to Artists:

A. Does the Solo Artist, Company or Ensemble function under:

☐ Actors Equity ☐ AGMA ☐ AFM ☐ Other: _____

Solo artists need only complete part A of question 34. Companies and ensembles complete #34B and C as well.

B. If No, what kind of agreement contracts the individual artists to perform for the company/ensemble?

C. Describe how the artists of the company are paid (e.g. paid per month, per performance, per season, etc.) and how pay range is determined. Specify actual amount paid. Include the range of pay if there are different categories of performers (i.e., soloists, corps, featured artists, etc.). Include rate of rehearsal pay, if provided.

INSTRUCTIONS FOR PAGE 21

35. H. Directory Form Fee Range: These figures must match those shown in Q. 32, page 17. It is in your interest to quote the widest fee range.

Note: The figures you provide here will set certain limits on CAC funding for your engagements.

Setting the Minimum Fee: List your lowest reasonable fee for a single performance run-out, that does not include an over-night stay, or one leg of a tour, whichever may be less. This should reflect the smallest size ensemble that you propose to tour under this Program in an engagement consisting of one public performance just past 50 miles from your home base.

Setting the Maximum Fee: Use your highest reasonable fee for the most services you can provide for a one-week residency, including travel to a distant venue in the state of California and per diem expenses for the largest size ensemble you propose to tour under this program as your maximum fee.

Engagements contracted with roster artists for a fee less than the published minimum are ineligible for support.

For any one engagement for roster artists, the CAC will provide fee support of no more than 50% of the published maximum fee or \$7,500 (whichever is the lesser) regardless of the length of the engagement or number of services.

Example: If the published maximum fee is \$10,000, the CAC will not provide more than \$5,000 (50% of the \$10,000 maximum).

Example: If the maximum published fee is \$20,000, the maximum fee support the CAC will provide is \$7,500.

Fees have no further restrictions and are totally negotiable between the artist/artist management and the presenter.

Artists are not obligated to offer the fees shown in the *Touring Artist Directory* to presenters of non-CAC supported engagements.

- J. Using up to 10 words only, briefly define your technical requirements while on tour, e.g., "marley floor" or "4 chairs and 4 music stands."

DIRECTORY FORM, 2002-2003

35. If you are selected as an artist for the Performing Arts Touring and Presenting Program, we will use this information to prepare your description for the Touring Artists Directory. Prepare this information as you wish it to appear in the directory. You may use the current directory as a guide. The photos submitted as supplementary materials with this application will be used for your entry in the directory if you are included in the roster. Provide all information.

A. Artist, Ensemble, or Company Name _____

B. Artistic Director's Name _____

C. Address _____

City _____ State _____ ZIP Code _____

D. Telephone Number _____ FAX Number _____ (optional)

Email Address _____ (optional) WEB: _____ (optional)

E. Booking Manager's Name _____

Booking Managers Company (if applicable) _____

F. Address _____

City _____ State _____ Country _____

ZIP Code _____

G. Telephone Number _____ FAX Number _____ (optional)

Email Address _____ (optional) WEB: _____ (optional)

H. Fee Range: Minimum \$ _____ Maximum \$ _____ (from #32, page 17)

I. Number of Performers _____

J. Technical Requirements (optional)
(Do not write "see tech rider.") _____

K. Interdisciplinary Applicants Only: Under which category would you like to be listed in the *Touring Artists Directory*?

____ Dance ____ Music ____ Theater (Should be the same as #1, page 8.)

Artist/Ensemble Description (Limit to 100 words. Do not exceed the space provided. See past *Touring Artists Directory* for examples.)
Do not include quotes. Limit to one paragraph.

Notify Touring and Presenting Program staff immediately of any change in this information. If possible, the CAC will include any changes when the <i>Touring Artists Directory</i> is printed.
--

(Artist, Ensemble or Company Name)

certifies that is in compliance with the Civil Rights Act of 1964, sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975, the Drug-Free Workplace Act of 1990; California Government Code secs. 11135-11139.5; the Fair Labor Standards act, as defined by the Secretary of labor in part 505 of title 29 of the Code of Federal Regulations; the Fair Employment and Housing Act; the Americans with Disabilities Act ("ADA").

If signing on the behalf of an individual, applicant certifies that he or she is a resident of California.

If signing on the behalf of an organization, applicant certifies that it has its principal place of business in California. If applicable, applicant has approval of the organization's board of directors or other governing body to apply for this program.

All applicants: I hereby certify that to the best of my knowledge and belief, the data in this application and in any attachments hereto are true and correct.

Authorized Official (Signature)

Date

Type Name and Title

Artistic Director (Signature)

Date

Administrative Director (Signature)

Date

All lines above must be signed by the appropriate person and dated.

Applicant learned about the Performing Arts Touring and Presenting Program from:

- ☐ Previous Participation
- ☐ CAC Staff Person
- ☐ CAC Touring Artists Technical Assistance Conference
- ☐ Print Media (newsletter, newspaper, magazine, etc.)
- ☐ Another Artist/Ensemble or Company
- ☐ CAC Publications (*Guide to Programs*, etc.)
- ☐ Arts Service Organization (please specify) _____
- ☐ Presenter of Performing Arts (specify) _____
- ☐ Other (specify) _____

APPLICATION PACKAGE

Applicants must complete all items on the application form and all provide all attachments and supplementary materials. This application form and all requested attachments should be typed (in a size no smaller than 10 point type).

Submit the original application form and attachments, **plus eight copies** as shown on page 24 (items C through H). Keep all written materials in 8 1/2" x 11" format printed on one side only; do not put them in a folder or bind in any way (except promotional packets). Oversized materials and bound applications are difficult to process and store, and may not be presented to the panel. Submit your original, copies, and supplemental materials in the sequence indicated on page 24.

Your application package must include the following items:

A. Application Acknowledgment (See inside back cover).

B. Signature Page (p. 22).

Submit A and B on top of the remainder listed below.

C. Application Form (p. 8, 9, 10, 11, 13, 15, 17, 19 and 21).

D. Artistic Director's biography or resume limited to two pages, include dates. Even if this is included elsewhere in the supplementary materials, include it here as "D."

E. Artists' biographies (Ensembles & Companies); limit of two pages, total. If your company is very large, only include principals. Even if this is included elsewhere in the supplementary materials, include it here as "E."

F. If available, three different complete recent reviews from English language publications, with publication name and date, copied on 8 1/2" x 11" paper suitable for duplication. The reviews should be from 1998 or later. Do not send letters of recommendation. Even if this is included elsewhere in the supplementary materials, include it here as "F."

G. A copy of your technical rider, if you use one. Even if this is included elsewhere in the supplementary materials, include it here as "G."

H. Audio and/or videotape log. Duplicate the information provided with the audio cassette or videotape as requested in "K."

Required Supplementary Materials:

I. Three sets of your best and most complete promotional material as would be sent to potential presenters.

J. Two representative, and **different**, 5" x 7" or 8" x 10" publicity photos (for use in publishing the directory). These must be original photos or reprints created from negatives. Do not send scanned photos or slides. We prefer one with horizontal orientation, and one with vertical orientation. Label the back

side of these photos. Even if these are included elsewhere in the supplementary materials, include them here as "J."

K. **Music** applicants must submit **three** identical high-quality audio tapes or CDs that represent the work you propose to tour. Do not exceed 20 minutes. We suggest you provide a 5-10 minute segment, with a variety of works you will tour, followed by a 10-15 minute segment of one piece. Selections must be clearly marked. With each cassette include the following information: Applicant's name; title of works; dates of performance; artists per selection (if applicable); and length of each selection. Tapes can be either high bias or metal in quality. Noise reduction systems Dolby B or Dolby C are available. Indicate which you are using or none. Recordings should be of **a public performance within the last two years** that accurately reflects what the applicant proposes to tour. Applicants should consider the quality of recording along with the quality of performance in preparing and submitting tapes. Opera companies and other music applicants with an integral visual element (for instance, dancers) must send video tapes with good audio quality as well. Do not send records. CDs that are not of a public performance may be sent as supplemental materials only. **NOTE: To request support for more than one ensemble configuration, submit audio or video tapes representative of these different ensembles.**

Two copies of your tapes or CDs and promotional packets will be sent to lead reader panelists to review prior to the panel meeting; the third copy will remain at the CAC until after the panel meeting.

Dance, theater, interdisciplinary and opera applicants must submit **three** identical copies of a high-quality video tape that represents the work you propose to tour. Do not exceed 20 minutes. We suggest you provide a 5 to 10-minute segment, with a variety of works you will tour, followed by a 10 to 15-minute segment of one piece. Selections must be clearly marked. With each tape, include a written description of the selections, information about casts, where and when recorded. Enclose this description in video cassette box. Recording should be of **a public performance within the last two years**. Copies must be in VHS format. **NOTE: To request support for more than one ensemble configuration, submit video tapes representative of these different ensembles.**

Two copies of your tape and promotional packets will be sent to lead reader panelists to review prior to the panel meeting; the third copy will remain at the CAC until after the panel meeting.

L. **Optional:** To have tapes returned, be sure to include return package with adequate postage. No tapes will be returned without adequate postage and packaging provided by the applicant.

HOW TO PACKAGE YOUR APPLICATION FOR SUBMISSION

Send one original application form and attachments plus eight collated copies. Use clips or rubber bands to keep each set separate and intact. Enclose separately the sets of promotional materials, publicity photographs, and audio/visual materials. Pages must be single-sided, 8 1/2" x 11"; oversized materials and newspaper clippings must be photocopied or laid out to fit this format. Applications must be postmarked or hand-delivered by the deadline. Make a copy for yourself. CAC staff will not be able to make a copy of your application for you after it is received.

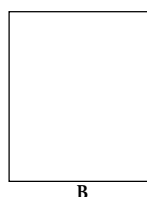
Illustrated below is the order in which application, attachments and supplementary materials must be assembled. Reproductions must be clear. **To have audio/video tapes returned, you must enclose a self-addressed mailing package with adequate postage.**

Step 1. Checklist of Materials

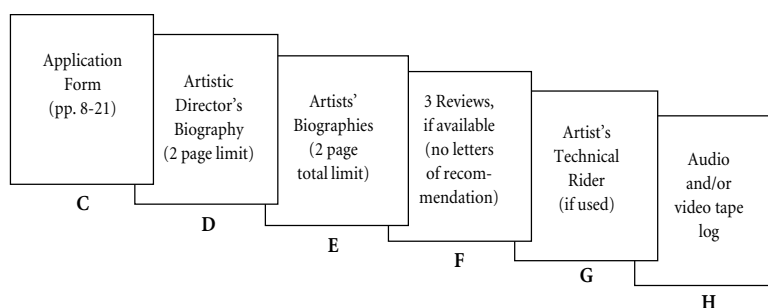
- ☐ A. Application Acknowledgment Card with postage (inside back cover)
- ☐ B. Signature Page (p. 22)
- ☐ C. Application Form (pages 8-21)
- ☐ D. Artistic Director's Biography (2 page limit; list dates.)
- ☐ E. Artists' Biographies (Ensembles and Companies; two-page total limit)
- ☐ F. Reviews
- ☐ G. Artist's Technical Rider (if used)
- ☐ H. Audio and/or video tape log
- ☐ I. Three Promotional Packets
- ☐ J. Two different 8" x 10" or 5" x 7" black-and-white promotional photographs
- ☐ K. *For music applicants:* three identical audio cassettes or CDs
Other applicants: three identical video cassettes in VHS format
- ☐ L. Optional: Self-addressed mailing package with adequate postage to have audio/video tapes returned

Step 2. Assemble Materials for Mailing

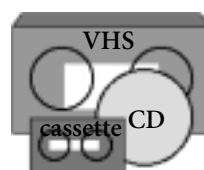
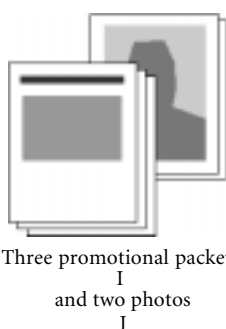
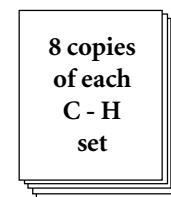
One of each:



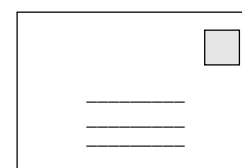
**Original (C-H)
plus eight copies:**



plus



Audio/Visual Materials with boxes and tapes properly labeled
K



SASE for tape return (optional)
L

ACKNOWLEDGMENT OF RECEIPT OF APPLICATION

The Performing Arts Touring and Presenting Program of the California Arts Council has received your application as of the date below. In contacting the Arts Council about your application, refer to the application number noted.

Cut out this receipt notification and print or type the contact person's name and address on the reverse of this card as well as on this side. **Affix postage on reverse.** This card is returned to you to acknowledge our receipt of your application. We do not acknowledge our receipt of your Intent to Apply Form, page 1, which is to be postmarked by July 7, 2000.

Place this card on top of your completed application with the Signature Page (page 22).

Performing Arts Touring and Presenting Program
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

place
stamp
here

**California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814**

Visit our Web Site:
www.cac.ca.gov